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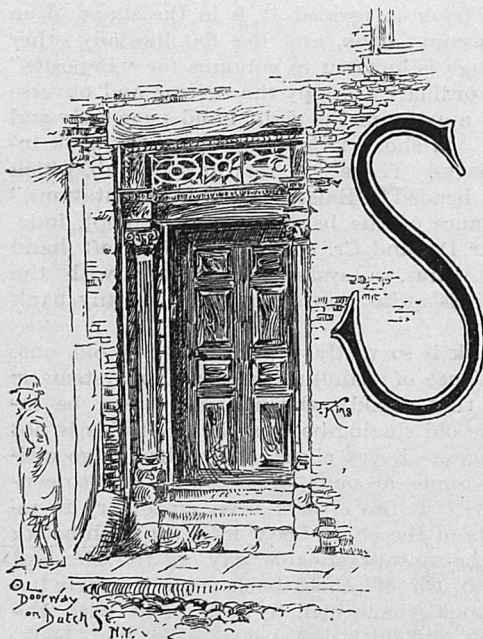
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## THE DECORATOR AND FURNISHER.

### A MINNEAPOLIS HOME.



SOME time since we gave a sketch of the library in the house of Mr. John Crosby, of Minneapolis. We now illustrate the drawing-room. The whole tone of the decorations is of a pale copper and pearl color. The floor is covered by a rug of a deep copper hue, the walls being the same, but lighter, and hung in silk Arras. The ceiling is in copper, with faint arabesques of Ardoise blue. The in copper, pearl and

corner *fauteuils* and chairs are upholstered blue. Over the mantel is a beautiful painted tapestry, by Miss Dora Wheeler, of the New York associated artists.

### CONVENTIONALIZATION IN DESIGN.

BY MARION FOSTER WASHBURN.

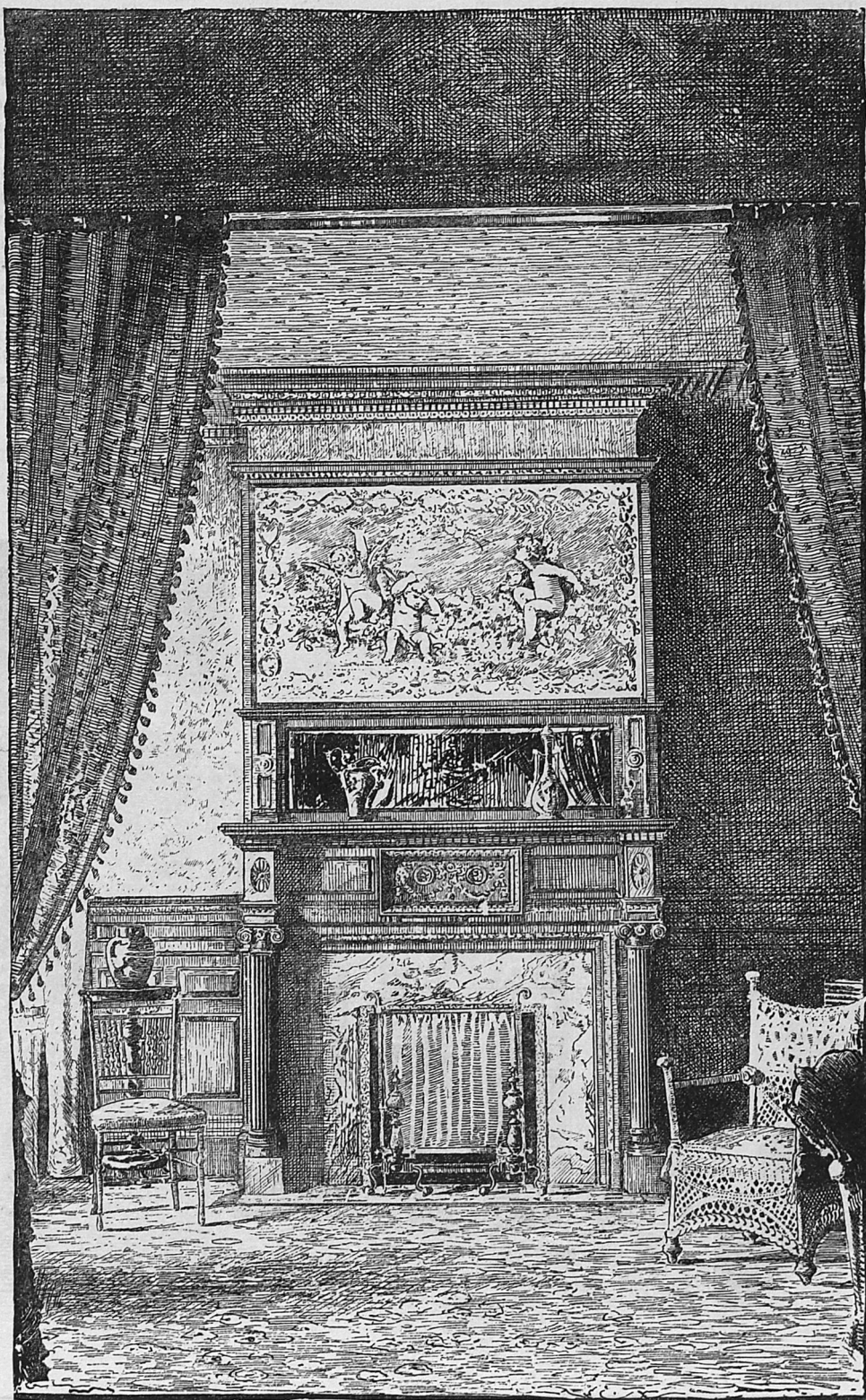
IT is rather difficult to explain why conventional designs alone are suitable for decoration. But it is, after all, obvious that natural flowers of any kind do not belong on a wall any more in representation than in reality. We should not hang a picture or cabinet against a glowing rose if it were really there, and we ought not to hang anything against its "counterfeit presentment." If we should decorate our walls with real Japanese fans, round, square, and triangular, in vivid scarlet, green and gold, our friends would justly think us more eccentric than tasteful, yet we complacently cover them with imitations of these fans. There is positively no connection between natural flowers and wall-papering. There is no bond of sympathy in their purposes, and consequently no harmony when they are forcibly joined together. The same is true of all natural objects—fans, loops of mock hangings, birds and animals. They are out of keeping with a flat, rectangular structure resting upon a solid basis, and supporting a solid weight above. The wall is an honest piece of inert matter, and ought not to be decked out in semblance of life, animal or vegetable.

Any object naturally treated must, from the nature of the case, be treated in relief, which destroys the flatness of the wall. We should be rather suspicious of waving and irregular walls in our houses, and we ought not to wish to make them look so. Any design, therefore, which has the appearance of relief, and so gives an impression of uneven thickness and doubtful solidity, is undesirable. Even when the relief is not marked enough to seemingly endanger the integrity of the walls, it should still be avoided because it is a sham. I once saw a room, in a house upon which a great deal of money had been so obviously spent that one was tempted to take pencil and paper and count up the cost, that was papered to imitate chintz hangings caught up in festoons with enormous bunches of roses. The whole thing was terribly realistic. One almost saw the dust gather in the folds and wondered how long the roses would keep. It was not a wall-paper, properly speaking, but an immense machine-

made picture, or collection of pictures, all just alike, waiting to be cut apart and framed. It was a domestic panorama; an immense chromo utilized as a wall covering. Fortunately, it was in a guest room. One could not help fearing for the sanity of any poor individual who had to watch those motionless folds and scentless roses for many days together. I am sure that such a paper would have a really demoralizing influence, its purse-pride was so unblushingly obvious, its sham so apparent.

A conventional design is one in which the beautiful forms of natural objects, principally flowers, are utilized, and the relief and natural coloring, which are rarely quiet enough for a wall, left out. It is as if a flower should be pressed flat, and its outline drawn and modified in any way which would make it more suitable for its purpose. This outline is filled in with some solid tint, and several of these figures are grouped together according to a symmetrical design. In short, there has been made what Fröbel would call a "form of beauty," from that which was originally a "form of life." Such a design is open to none of the objections which have been urged against natural objects. It does not interfere with the functions of the wall, is perfectly flat, and does not detract from the appearance of solidity. It is decorative and agreeable, making a diversified surface that is at once beautiful and restful.

A room should ascend in the scale of color. That is, all the lower part of the room must be darker than the upper, because dark colors are associated in our minds with the idea of strength, while light tints seem to imply light weight.



A DRAWING-ROOM IN MINNEAPOLIS.